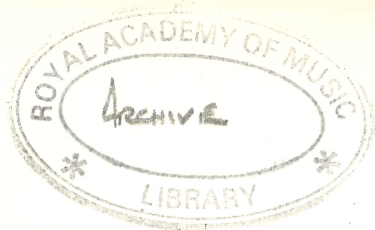




THE
ROYAL ACADEMY
OF
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MAGAZINE

No. 182

Midsummer Term 1962



THE R.A.M. MAGAZINE

Incorporating the Official Record of the
R.A.M. Club

Edited by S. H. LOVETT, F.R.A.M.

No. 182

Midsummer Term, 1962

Contents

<i>How Ogdon Won</i>	26
by Sir Thomas Armstrong ..	26
<i>Concerts</i>	30
<i>Review Week</i>	31
<i>Drama</i>	32
<i>International Pablo Casals Competition</i> <i>III, by Douglas Cameron</i> ..	32
<i>R.A.M. Distinctions</i>	34
<i>Notes and Comments</i>	35
<i>Luncheon to Lionel Tertis</i>	37
<i>In Honours List..</i>	38
<i>York Bowen Society</i>	38
<i>Marriage</i>	39
<i>In Memoriam</i>	39
<i>R.A.M. Club</i>	
<i>Change of Address</i>	43
<i>Notes about Members</i>	43
<i>New Publications</i>	47

Royal Academy of Music, York Gate, Marylebone Road,
London, N.W.1

How Ogdon Won

by Sir Thomas Armstrong

[The following is reprinted from THE DAILY TELEGRAPH of May 19 by kind permission of the Editor.]

I have just had the great experience of sitting on the jury of the Second International Tchaikovsky Competition in Moscow and of watching John Ogdon's triumph in winning a first prize. I should like to let our countrymen know what a splendid achievement it was. People had confidently predicted, not only in Russia but elsewhere as well, that the outright winner would be the young Ashkenazi. This fine pianist, now about twenty-six, is already a world-famous artist who has won international competitions in Warsaw and Brussels. He has a striking artistic personality and extensive concert experience, so that the Russians were entitled to expect that he would win. But from the first moment of his appearance on the stage it became apparent that Ogdon had made a great impression on that large, generous and discerning audience, which included on each day of the competition many world-famous artists and teachers as well as a very large number of professional musicians and students from Moscow itself. On the jury were twenty members, many of them eminent. Gilels was the chairman. Beside him sat Kabalevski and Gontau-Biron of France, with Oborin and List from America, Seidelhöfer from Vienna, Agosti from Rome, and six very famous artists of the U.S.S.R. The competition itself consisted of three rounds. Fifty-six pianists had entered. In the first round twenty-four were selected. In the second round twelve of these were eliminated, and in the last round the twelve finalists were required to play the Tchaikovsky pianoforte concerto, together with another concerto, with orchestra. In each of the two earlier rounds the pianists had given a full recital lasting an hour or more. In each round there were certain compulsory pieces, while a choice, within limits, was also left to the competitor. It will be recognized that

by the end of the competition those who reached the final had completed a very large selection of representative pianoforte music.

Ogdon made a strong impression from the moment that he appeared. There was a kind of friendly gasp when he came on to the platform. This big, loosely-built figure with the little beard was not at all what the Russians had expected the English competitor to be. Some of them called him the "bearded-baby". But he won their hearts at once by modesty, musicianship and character. His quality was recognized in the very first piece he played, which was the prelude and fugue in C sharp minor; and after his performance of Liszt's "La Campanella" he received an ovation, the first of several.

In the second round it was felt that Ogdon had lost ground. One of the compulsory tests was Tchaikovsky's Bolshoi Sonata, a long second-rate piece that is never played outside Russia. Ogdon played it rather faster than is usual, and some of the audience thought that he had allowed his dislike of the piece to show in his performance. I do not believe this for a minute, but it was certainly felt by some Russian listeners. The balance was restored, however, by splendid performances of Ravel's "Ondine" and "Scarbo" which were recognized, when the final impressions of the competition were registered at its conclusion, to have been among the very finest experiences.

It was in the last round, however, that Ogdon really came into his own. When he had finished the Tchaikovsky there was a tremendous demonstration, and it was generally realised that the jury was faced with a very difficult decision. A large proportion of the audience decided at this moment to make its opinion strongly felt. On the next two evenings, just as the conductor and orchestra were ready to start one of the concertos, a powerful male voice in the gallery shouted out in Russian "First prize to Ogdon"; and this was the signal for the audience to go wild.

For myself I was afraid that the demonstration would do Ogdon no good, since the judges were likely to react very violently against any attempt to sway them or exert influence. After the last session, which ended about 9.30 p.m. on Sunday, April 8th, the jury retired, and after three hours debate reached a decision to award two first prizes, one to Ashkenazi and one to Ogdon. This was not a division of one first prize, but an award of two equal first prizes; and it was the only possible conclusion. The decision was announced at once, in a rather emotional meeting with the competitors and their friends who had waited about during the long delay in order to hear the results. These results did not take long to become widely known, for at three o'clock on Monday morning, two hours after the announcement, Susan Starr, an American second-prize winner, was rung up from New York by her husband who had already heard of her success through a press agency. On Monday, April 10th there was a prize winners' concert; and on Tuesday, a great party was given in the Kremlin for the judges and prize winners, at which Mr. Krushev was present, together with a number of ministers, including the Minister of Culture. Mr. and Mrs. Krushev had already shown close interest in the competition and had been present on more than one occasion. I could not help wondering who was the last British monarch or Prime Minister who had showed such a lively interest in a musical event. Was it George II or the great Duke of Wellington, or Arthur Balfour? However this may be, Krushev's interest has significance, for whatever may or may not be true about the Russians it is certainly true that, government and people alike, they care deeply about music. Through an interpreter I had a longish talk with Mr. Krushev, and found him genial, relaxed and capable of exerting great charm—a most impressive man. He asked me about Ogdon, about music in Britain, about the Royal Academy of Music, and he said how glad he was that an Englishman should be among the prizewinners. When Ogdon was presented to him, Krushev

threw up his arms. "Ah, my bearded young friend" he said with a great burst of laughter, "how glad I am to see you. I love you." Then putting his arm on Ogdon's shoulder "I should like to pull your beard to see whether it is real, but this would be an international incident, for British beards must on no account be pulled by Russian politicians."

There can be no doubt that Ogdon's success has already done a great deal for British music abroad, and will do more, partly because of the fully international character of this competition, and particularly because his style of playing is individual and easily distinguishable from the styles that are associated with the close ring of international top-rank teachers. "Whose pupil is Ogdon?" I was asked frequently. And there was always surprise when I answered the question, and named Mr. Claud Biggs, Mr. Gordon Greene and Mr. Denis Matthews. They were interested that this should be the result of a more or less ordinary English music education acting upon great natural talent. I did not tell them that for six years at Manchester Grammar School Ogdon had been discouraged from practising the piano to any extent because it would interfere with his G.C.E. work. I was not sure what deductions might be made from this fact.

If Ogdon's triumph was a great thing for English music, it was also a great thing for him—a magnificent achievement of musicianship, character and endurance. So long as I live I shall never forget the thrill of watching him rise from comparative obscurity at the beginning of the first round to triumph in the third. I myself was very proud; and many people were deeply moved by his humility and humanity—two qualities which, unless I am mistaken, largely account for the warmth of feeling that he evoked among the Russian public as a whole.

Concerts

CHAMBER CONCERT—February 1. Quartet in E flat for two Violins, Viola and 'Cello, *Haydn* (Rosemary Ellison, Caroline Berthoud, Simon Whistler, Elizabeth Broom); Tre Canzoni (1926) for Voice and Str. Quartet, *I. Pizzetti* (Barbara Rondelli, Juliet Davey, Suzanne Bareau, Clare Santer, Elizabeth Broom); Bachianas Brasileiras VI (1938) for Flute and Bassoon, *Villa-Lobos* (Atarah Ben-Tovin, Lesley Wilson); Berceuses du Chat for Voice, two Clarinets and Bass-Clarinet, *Stravinsky* (Faith Jones, Colin Bridge, David Lawrence, Hale Hambleton).

CONCERT by OFFICIAL QUARTET OF NATIONAL SCHOOL OF MUSIC, UNIVERSITY OF BRAZIL, February 6. *José Siqueira, Michael Tippett, Haydn.*

RECITAL by DIPLOMEES OF BRUSSELS CONSERVATOIRE, February 20. *Prokofiev, Marcel Quinet, Mozart, Debussy, Duparc, Francis de Bourgignon, Boiëldieu, Liszt, Jongen.*

CHORAL CONCERT—February 21. Conducted by THE PRINCIPAL. "Ein Deutes Requiem", *Brahms* (Margaret Neville, Nigel Wickens).

CHAMBER CONCERT—February 22. Clarinet Quintet in A, *Mozart* (Martin Ronchetti, Dennis Simons, Howard Davis, John White, Gregory Baron). Two Songs with Viola, *Brahms* (Jean Robertson, John White, Martin Jones); Suite from "Histoire du soldat" for Piano, Violin and Clarinet, *Stravinsky* (Renate Werner, Suzanne Bareau, Laurence Robson); "On Wenlock Edge" Song Cycle, *Vaughan Williams* (Philip Langridge, Rosemary Brown, James McLeod, Kevin Duffy, Leon Downey, Mary Hillier).

ORCHESTRAL CONCERT—March 19. Conducted by MAURICE HANDFORD. Overture "Le Carnaval Romain" *Berlioz*; Intermezzo, *Delius*, Fantasy Overture "Romeo and Juliet" *Tchaikovsky*; Symphony I, *Brahms*.

CHAMBER CONCERT—March 20. Quartet in C minor for Two Violins, Viola and 'Cello, *Brahms* (Nancy Clements, Timothy Good, Simon Whistler, Shelley Gunning); Sextet for Two Violins, Viola, 'Cello, Clarinet and Piano, *Copland* (Patricia Michie, Wendy Gerry, Carol Phillips, Wendy Armstrong, Amelia Freedman, Martin Jones); Quartet for Two Violins, Viola and 'Cello, *Dvořák* (Howard Davis, Kevin Duffy, Simon Whistler, Tom Waddington).

CHAMBER ORCHESTRA—March 22. Conducted by HARRY BLECH. Overture "Armida" *Haydn*; Oboe Concerto, *Marcello* (Celia Nicklin); Symphony in E flat, *Mozart*; Symphony I, *Beethoven*.

SECOND ORCHESTRA—March 27. Conducted by MAURICE MILES and members of Conductors' Class: Jeremy Barlow, Herbert Farlow, David King, Ian Walton, Stewart Kershaw. Overture "Zauberflöte"; Symphony II (movt. 2) *Sibelius*; Bassoon Concerto, *Weber* (Lesley Wilson); Overture "Romeo and Juliet" *Tchaikovsky*; Symphony VIII (movt. 1) *Dvořák*; Symphony III (organ) *Saint-Saëns* (Martin Jones).

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Review Week

March 19. Rehearsal and Orchestral Concert, conducted by MAURICE HANDFORD. March 20, *Across the Roof of Europe by the Glacier Express* by Cecil J. Allen Esq.; Chamber Concert—*Brahms*, *Dvořák*, *Copland*. March 21, *The Theory and Practice of Film Music* by John Huntley, Esq.; *The Vision of William Blake* by Mrs. Joan Cregan; March 22, Rehearsal and Chamber Orchestra Concert conducted by HARRY BLECH. March 23, *Glass-engraving* by Laurence Whistler Esq., O.B.E.; Concert arranged by R.A.M. New Music Club—*Martin Jones*, *Messiaen*, *David Lyon*, *Lennox Berkeley* and *Ibert*.

Drama

On March 6, 8, 9 the Drama Class presented Thornton Wilder's *The Matchmaker*. With a cast of sixteen performers the play was produced by Geoffrey Crump and Jenni Daws.

The Second Year Students put on *The Flies* by Jean-Paul Sartre on February 6, 7. Production was by Barbara Bunch and the cast was considerably duplicated. The music, composed by Harry Gibson, was played by Nancy Clements, Leon Dowley, Christopher Elton, Atarah Ben-Tovin, Brian Halls and Leonard Clarke.

Third International Pablo Casals Competition

by Douglas Cameron

To represent my profession in Westminster Abbey at the Coronations of George VI and our Queen Elizabeth II were great distinctions. To serve for Great Britain on the 3rd International Casals Concours, held in Israel, was also a high light in my career.

The Israeli Government made this competition a memorable one and arranged a delightful "get-together" for British contestants before we left. I had flown by Boeing Jet to Tel-Aviv, absorbing the delightful atmosphere of modern Israel before getting down to business in Jerusalem. Here, although so ancient, the city with its modern University is stimulating; a culture-conscious feeling everywhere.

The first two stages of the competition, in the University, brought 30 players forward in movements from Bach's *Sixth Suite* and also in the *Adagio and Allegro* of Schumann. Some fell by the wayside, so that by mid-week we heard about 20 candidates in Brahms's *F major Sonata*—the second stage. Here, without

being partisan, I felt our British competitors showed more understanding of the Brahms mood than their continental rivals. I was quite proud of Britain during this test.

On Sabbaths, free days, the Israeli Government arranged trips for the Jury. The poor candidates had to practise, but in any case they were not allowed to converse with us at this stage. Our first trip took us to that beautiful port Haifa, which we saw from the heights of Mount Carmel. Space does not allow me to describe the charm of the exotic Arab and Christian (strange to say) City of Nazareth. We also went to the Sea of Galilee (now Tiberias) and to the place where Christ walked on the sea and fed the multitude with five loaves and two small fishes.

The next day the competitions moved *en masse* to Tel-Aviv for the third and fourth rounds. Our jury of nine, in the presence of Casals, heard the remaining dozen or so in a very exacting test, the Locatelli *Sonata* and Tchaikovsky's *Rococo Variations*. They played so well—bless their hearts!—that they all passed into the Final Concerto Group.

The Final results were given at midnight after a two-hour conference. Britain had a 3rd prize in the Senior Group, JENNIFER WARD CLARKE ex R.C.M. and in Junior Group, KEITH HARVEY ex R.A.M. won Honourable Mention. After the announcements, Jury and Competitors could talk together for the first time in two weeks.

Now the contestants were able to join the jury in a Sabbath trip to the Dead Sea; it was good to see the young people relax and enjoy themselves. The Dead Sea is the lowest point in the world, 1200 feet below sea-level. The waters are so concentrated with salt and other chemicals that no fish or animals live—a swimmer can hardly swim. Most of us merely lay or almost sat on the surface.

The Jerusalem Orchestra began the Final Concert there with *Prometheus* Overture. Then followed JEAN DE CROOS (Senior Winner, France) in a fine performance of the Dvorak *Concerto* and, before the interval, TOBY SAKS (Junior Winner, U.S.A.) played the Schumann. The concert was attended by President Ben Gurion.

We ended with all the jury, competitors, and every available cellist in Israel in a 40 strong cello orchestra playing works written by Casals, including his well-known *Sardana*, inspiringly conducted by the maestro himself. The house was packed and enthusiastic. *Sardana* had to be repeated.

Over and above the vivid musical impressions made upon me in Israel—candidates were from all over Europe, U.S.A. and Mexico—the atmosphere of purpose, vitality and intelligence was such as I could never have imagined.

We know that their main exports are oranges, lemons and olives, but we don't realise that they are also growing excellent cotton and developing their own oil-wells. Can we imagine a country where a taxi-driver and a waiter both refused a tip?

Israel is a country with a great future. Its government certainly knows how to stimulate music and its appreciation. It knows also how to look after its guests! *Shalom*.

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Academy Distinctions

The following elections have recently taken place:—

FELLOWS (F.R.A.M.)

Gwydion Brooke
Andrew Byrne,

Ivey Dickson
Maurice Handford.

ASSOCIATES (A.R.A.M.)

Richard Rodney Bennett
Michael Bigg
Susan Bradshaw
J. Patrick Criswell
Charles Farncombe
Grace Frankell
John Fullard
Ian Humphris

Avril Leventon
Isobel Moore
Clarence Myerscough
Enid Quiney
Stephen Rhys
Edward Spratt
Gareth Walters

HONORARY R.A.M. (Hon. R.A.M.)

H. K. Andrews
J. C. Clitheroe
Colin Davis
Ivor Keys
Molly Mack
Pierre Monteux
Gerald Moore
Sidney Newman

Flor Peeters
Marcel Poot
Sir Lindsay Ride
M. Rostropovich
Rudolph Schwartz
Cyril Smith
Solomon
John Stainer

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Notes and Comments

R.A.M. MAGAZINE is very happy to be able to reprint the Principal's article on the International Competition in Moscow. To the Editor of *The Daily Telegraph* sincere thanks are tendered for permission. Apart from the great musical interest, some wider causes for satisfaction appear. The enthusiasm of the Russian people shows that music is indeed the food of love. Modern science, which, through some of its applications, has spread terror through the world and marred much of its beauty, may compensate. Now that nation can speak unto nation through its music, the thoughts of the common people, in all lands, may yet succeed in establishing the amity which politicians throughout

history failed to achieve. Music may prove itself indeed the handmaid of religion. God grant it.

R. O. DUNLOP, R.A., in his *Struggling with Paint*, has much to say that is equally applicable to music teaching.

"Fundamentally I do not believe in teaching art . . . I believe in inspiration and giving the urge to those who desire to have it, but that is not a curriculum teaching to a rota. The whole essence of good teaching is a desire to understand the younger mind, with an affection which tries to bring forth the best in that developing soul."

As Ivor Brown, in one of his charming books on Words, while speaking of the teaching of "Eng. Lit." says: "To put young people on easy terms with the arts is the first business of a good teacher and those who do it deserve infinite gratitude".

There, in paraphrase, we hear Mr. Craxton again. But many of us will confess that it took us long to realise it fully. The notion that a professional training is merely the filling of a reservoir, with a tap for future supplying to receptacles of greatly varying capacity, dies hard. Some reflection on the derivation of the word education might have saved some of us misguided effort.

Sir Winston Churchill's works of art have something for us. In his *Painting as a Pastime*, speaking of mental relief by a different sequence of ideas, he says: "One may imagine that a man who blew the trumpet for a living would be glad to play the violin for his own amusement." How much more glad a war-winner to paint good pictures. The walls of the Academy today bear witness that many, most honoured among its alumni from Dr. Crotch onward, realised and demonstrated the truth of all this.

Luncheon to Lionel Tertis

A Luncheon in honour of Lionel Tertis was held at the Connaught Rooms on Friday, May 11th last.

Dr. Wilfrid Greenhouse Allt, Principal, Trinity College of Music, was in the chair, and a large and distinguished gathering of musicians and music-lovers were present. Amongst them were Baroness Ravensdale, Countess Jowitt, Mr. and Mrs. Yehudi Menuhin, Mrs. Ralph Vaughan Williams, Sir Robert Mayer, Countess of Munster, Freda, Countess of Listowel, Viscountess Esher, Sir Gilmour Jenkins and Miss Harriet Cohen.

The chairman referred to the fact that Lionel Tertis began his musical education as a string player at Trinity College of Music 70 years ago, when he was a pupil of Bernard Carradous.

Sir John Barbirolli spoke of the many years that he had known Lionel, and how viola players in almost every orchestra in this country had benefited by knowing him and, in numerous cases, by being his pupils. He also spoke of his remarkable sympathy and understanding in dealing with young and, all too often, impecunious students.

Lady Fermoy mentioned the great admiration that she had always had for Lionel and spoke warmly of the happiness and pleasure she had enjoyed through playing with him on many and various occasions.

Mr. Bernard Shore pointed out that Lionel Tertis had done more for Viola players than anyone in this country and, possibly, in the world. The standard of playing the viola in orchestras had improved beyond all knowledge and there was not an orchestra in this country where his famous "Tertis Viola" was not in use to-day, as well as in numerous other orchestras in America and other parts of the world. Mr. Shore stated that Lionel Tertis's

viola playing had a quality entirely its own and akin to the unique violin tone achieved by Kreisler.

In a brief account it is difficult to give an adequate idea of the warmth of the appreciations received, including telegrams from Sir William Walton, Artur Rubenstein and Solomon.

Following the speeches, Dr. Allt, with admirable and apt words, presented Mr. Tertis with a gold half-hunter watch and "Albert" together with a gold pencil, a gift from members of the musical profession and many music-lovers. Lillian Warmington, his wife, was also presented with a gold pencil.

Mr. Tertis then made a delightful reply, thanking all those present (and absent!) for attending the Luncheon and also for the wonderful presentation gift which he had received.

Frank Thistleton

In Honours List

D.B.E.—Eva Turner, F.R.A.M.

C.B.E.—Wilfred Greenhouse Allt, MUS.D., HON.R.A.M.

O.B.E.—Harry Blech

A York Bowen Society

With the approval of his family, it is proposed to form a York Bowen Society. The immediate object will be threefold:

- (1) to preserve his music published and in manuscript,
- (2) to press for publication of music not yet published, or music out of print, and,
- (3) to encourage the performance of his music in Great Britain and abroad.

The writer will be glad to hear from anyone who would be prepared to give active support on a committee.

17b Eldon Road, W8

MONTAGU CLEEVE

York Bowen Memorial Concert

MONICA WATSON reports that at the concert given by her and Elizabeth James at Wigmore Hall on May 18 £100 was raised and given to the Musicians' Benevolent Fund.

Marriage

HAMPSHIRE—NOLAN—On September 2, 1961, Mary Hampshire to Raymond Nolan.

In Memoriam

Herbert Withers F.R.A.M.

1880 — 1961

HERBERT WITHERS entered the Academy in 1896, studying Cello under Whitehead. He made his debut at St. James's Hall and at Crystal Palace where he gave the first British performance of the Cello Concerto of Hugo Becker (with whom he studied in Mainz (1899–1903)). In 1920 he became an examiner to the Associated Board, was elected F.R.A.M. (1922) and Professor (1926). He later directed the Opera Class and String Orchestra. During his control of Ensemble Classes and Chamber Music up to 1951 he produced, with special introductory talks and programme notes, the following:—*Beethoven*, complete string quartets; all the Chamber Music of *Brahms*, *Schubert* and *Dvorak*; the five string quintets of *Mozart*; four concerts of *French Chamber Music* and a series covering 25 *Years of British Music*.

With his wife (Marguerite Elzy) and Albert Sammons, the Trio was joined by Lionel Tertis for Piano Quartet. He was also cellist of several Quartets of international reputation.

He received the *Cobbett Gold Medal* of the Worshipful Company of Musicians (1939) and was *President of the R.A.M. Club* in 1957.

Among activities of a notably distinguished and busy career were tours of the Far East and India; soloist at important concerts throughout Great Britain; Principal Cellist of Sir Thomas Beecham's orchestra and at R.O.H. Covent Garden, where he was also Chorus Master and Director of Music on stage (1920-26). He was one of the founders of B.N.O.C. and formed and conducted South Bucks Orchestra from 1939. He later organised recreational music for Horlick's and Slough Industrial Estates.

His publications included arranged editions of *Poppo's Cello Concerto*, a *Suite from Couperin and Rameau*, 50 *Graded Pieces* and a translation of Puccini's *Sœur Angelica* for Ricordi.

Douglas Cameron writes:—

I knew "Bertie" Withers from the time he took charge of the Chamber Music Class at the R.A.M. Previously we had the tradition of Lionel Tertis and Withers soon proved himself a faithful disciple, instilling enthusiasm into his class with that integrity without which a musician's work can count for nothing.

He imbued his students with that feeling of zeal which has left its mark in the Chamber and other concerts and also in the musical world of today.

Herbert Withers was one of a decreasing fellowship of musicians, earnestly and signally devoted to his art—never commonplace nor commercial. We miss also his radiant personality very much.

Ambrose Gauntlett writes:—

I have known Herbert Withers all my life but unfortunately of late years, we seldom met except occasionally for lunch at the R.A.M.

I first met him nearly half a century ago, when he came as the Principal Cellist to the Beecham Orchestra, during those historic seasons of Russian Opera and Ballet before the first World War, and he always had a fund of good stories and anecdote, all the more telling because given in his own quiet manner.

When Diaghileff took the Russian Ballet to Berlin, the Beecham Orchestra went with it, and Bertie who had studied there with Hugo Becker and knew Berlin well, showed me round the city.

Once when we were rehearsing for the first performance of *L'Oiseau de Feu*, in the Kroll Opera House (afterwards the Reichstag) a strange drone became intermingled with the low notes of the opening of the work, and Pierre Monteux who was conducting, looked round to see where it came from. Bertie calmly put his 'cello down and went to the window and beckoned us over to see one of the early Zeppelins sailing over the Tiergarten in the sun. A wonderful sight.

The day I left Berlin, we had lunch together because Bertie was staying on a week or two longer, and it was not until the train was approaching Hanover that I realized that I had left my sovereign purse with ten sovereigns in it—a lot of money in those days to a young player—on my chair in the restaurant. I sent a telegram to Bertie telling him of my predicament, and was delighted to meet him 10 days later in London, he having recovered the purse minus the customary 10%.

I still use and prize a lovely Henry bow, which in his generous way, he gave me.

[The Editor regrets that these obituary notices were not available for the Spring issue of R.A.M. Magazine.]

Elly Rosine Rawlins

H. Stanley Creber writes:—

Elly Rawlins died at Torquay on March 21 after a severe illness which even with her fortitude and indomitable spirit she could no longer combat. She is sadly missed by those who had the privilege of her friendship and wise counsel.

Mrs. Rawlins joined the staff of the Academy in the capacity of Lady Superintendent on September 3, 1934. From that day to her retirement Elly served the Academy with a selfless devotion which was quite remarkable. The welfare of the students under her care was of paramount importance to her and there must be countless ex-students who will recall with gratitude her advice and many acts of kindness, which in a great number of cases were extended long after their studentship in the Royal Academy. Mrs. Rawlins had that gift which is so invaluable to an Institution such as the Academy; she was a strict disciplinarian but enforced the rules and regulations with such charm that one always felt compelled to carry out her wishes.

A premature retirement was forced on her in 1957 because of ill-health, but only her close friends knew that this handicap had been for some time pushed into the background because of her consideration of the needs of others.

Elly Rawlins had a great sense of fun, and a nice turn of humour which endeared her to the many friends who mourn her.

Hugh Bernard Fitch, C.C., Hon. F.R.A.M.

Maj.-Gen. Bond writes:—

By the passing of Hugh Bernard Fitch the R.A.M. has lost a loyal and devoted friend. He was a member of the Committee of Management for 41 years and for many years its Vice-Chairman and a valued member of the Finance Committee.

He brought to his work for the Academy not only a sensitive and discriminating love of music but also a wide experience in business, a good financial brain and a wise judgement of men and affairs. Fitch endeared himself to his colleagues on the Committee by his charming friendliness and his bubbling wit and enthusiasm.

Assiduous in attendance at meetings of the Committee, he was also a familiar figure at concerts, social gatherings and all the varied events which make up the life of the Academy. His presence will be greatly missed by his many friends.

The last few years of his life were overshadowed by the prolonged illness of his beloved wife, herself a familiar and welcome figure at Academy functions. Her death was a grievous blow and led to a slow decline in his own health.

Change of Address

ANTHEA M. KENT (Mrs. Kenneth Sinclair)—“Eastcourt”, 13 Holmes Lane, Rustington, Sussex.

Notes about Members and Others

CANON GREVILLE COOKE has recently been elected an F.S.A. Since becoming Rector of Buxted in Sussex he has written a history of the parish and has been asked to become a lecturer for the Sussex Archæological Society.

RONALD SMITH (Clayesmore School) conducted performances of Malcolm Arnold's Nativity Masque *Song of Simeon* in St. Mary's, Iwerne Minster on February 7 and 8.

DR. PAUL STEINITZ's London Bach Society has a particularly busy summer season. Among works performed and listed are Bach's double-choir *Komm, Jesu, Komm*, Schütz's *Magnificat*, works by Tallis and Peter Phillips, Bach *Cantatas* and *Magnificat*, Stravinsky's *Mass for Chorus and Wind* and Britten's *St. Nicholas*.

The season ends with a concert including Rubbra's *Song of the Soul*, Lennox Berkeley's *Stabat Mater* and Milner's *Salutatio Angelica*. The winning work in the L.B.S. competition will also be sung if a sufficiently high standard is forthcoming to justify an award.

BERNARD SHORE gave Crees Lectures at R.C.M. on May 18 and 25 on the Viola as a solo instrument. I *Early history to XIX century*; II *The influence of Lionel Tertis*.

ALAN BUSH reports that on March 20 the Radio of the German Democratic Republic broadcast the first performance of his *Byron Symphony* Op 53 from Leipzig. It was conducted by Herbert Kezel and was relayed over ten stations including Brussels, Moscow, Prague and Stockholm.

GERALD GOVER and Rose Inlander-Gover gave a series of twelve Lecture-Recitals from January to April at their Centre for Musical Interpretation. They were assisted by numerous well-known musicians and lecturers in their widely varied syllabus of events.

MRS. G. R. MOODY (*née* Garnett) sends word of changed address—36 Legh Road, Prestbury, Cheshire.

MARY HAMPSHIRE (Mrs. Nolan) continues her singing in and near Sheffield and has recently been soloist in *Carmen*, *Faust*, *Creation*, *Tom Jones*, *Bartered Bride*, *Elijah* and *Samson*.

ELIZABETH JAMES and Monica Watson gave a York Bowen Memorial Concert at Wigmore Hall on May 18. They played his original works for two pianos.

JOHN GARDNER's *Seven Songs for tenor, choir and orchestra* were given a first performance at Victoria and Albert Museum on May 26 by Philip Todd and Philomusica.

LIONEL DAKERS conducted Dvorak's *Stabat Mater* in Exeter Cathedral on April 4.

CLIFFORD CURZON reviewed Schnabel's *My Life and Music* at length in the April *Musical Times*. Mr. Curzon studied with Schnabel.

GLADYS BOUSTRED, as leader of the Civil Service Orchestra, was presented to Princess Marina, Duchess of Kent, together with Denys Darlow (conductor) Adrian Cruft and officers of the orchestra, on the occasion of the Jubilee Concert at Duke's Hall on April 10. Included in the programme was an Overture *Tamburlaine* commissioned for the occasion, composed and conducted by Adrian Cruft.

NORMAN DEMUTH's *Divertimento* for Flute, Violin, 'Cello and Piano was performed at the Salle Gaveau, Paris on March 22, and his *Ballade* for Viola and Orchestra on B.B.C. Home Service on April 27 by Herbert Downes and B.B.C. Northern Orchestra. His "French Piano Music" is being translated into Japanese for publication in Japan.

PRIaulx RAINIERS *Quanta* for Oboe and String Trio (Janet Craxton) commissioned by B.B.C., received its first performance in the Third Programme on April 19.

HENRY WOOD BIRTHDAY CONCERT, given in Royal Albert Hall on March 2, was broadcast in Home Service on April 22. Performers from R.A.M., R.C.M., G.S.M. and T.C.M. combined in a programme which included Holst's *Hymn of Jesus*, Walton's *Symphony II* and Parry's *Blest Pair of Sirens*. Sir Adrian Boult conducted.

EVA TURNER was interviewed in *Frankly Speaking* by Alec Robertson and Philip Hope-Wallace on April 24—a recorded broadcast of February 4. She paid tribute to her early years with Carl Rosa Company and when asked about singing of today replied that the need was for more basic vocal foundation. To young aspirants she said: "Help comes when you are ready for it". American Universities provided better facilities for teachers and learners of music. While she was over there someone here asked: "Where is Eva Turner?" "She's in Oklahoma" "Good gracious! What part has she?"

E. BETTY BISHOP, *née* Roe (1952) now has three children but is able to keep up her musical activities. She is organist at St. Helen's Church, North Kensington, where there is a 30-strong choir, and still teaches privately. In her spare time she writes music (some of her revue music has been published by Samuel French) and sings.

BRIAN GOODWIN, Director of Music at Hilton College, Natal, writes of music there in most encouraging detail. His Chapel Choir, now represents 25% of the school (95 volunteers) and they performed recently the *St. Luke Passion* attributed to J. S. Bach. *The Mikado* was given in Memorial Hall during May, following *Pirates of Penzance* 18 months ago. A Summer School was held in December.

He tells us that school authorities now realise the importance of music in school and are allocating much more time to cultural activities. Mr. Goodwin is to be given an assistant as there are likely to be 30-35 on waiting list for piano lessons. He has been promised a new building of 3 teaching rooms and 8 practice rooms, gramophone room, record and music library and a lecture theatre. Many school music teachers in England will wish to go to S. Africa!

Good wishes are conveyed here to Mr. Goodwin's professors (especially Douglas Hawkrige and Frank Britton) and to all his contemporary ex-students. They are warmly invited to visit him if in S. Africa.

NOEL COX's Nottingham Harmonic Society gave a Walton programme at their April 7 concert. Included were *Portsmouth Point*, *Coronation Te Deum*, *Siesta* (sm. orch.) *Crown Imperial March* and *Belshazzar's Feast*. Playing in the orchestra were Mr. Cox's wife (Jean Sleight) his daughter Rosemary and son David. Next season is planned to begin with *The Dream of Gerontius*. Mr. Cox also conducted Bradford Old Choral Society in Bach's *B minor Mass* at their April 11 concert. He had taken over the preparation upon the death of their late conductor Herbert Bardgett, O.B.E. This was the first performance of the work in Bradford.

JULIUS HARRISON's *Rhapsody Bredon Hill* for violin and orchestra was played by William Armon and B.B.C. Concert Orchestra in Home Service on May 10.

RUTH WHITE's production of *The Mikado* at Weirfield School, Taunton last March was considered by *Somerset County Gazette* and *Herald* to have set "a new high standard".

New Publications

Two Ballads of the Sea for Piano, Op. 50 (Williams)
Suite for Harpsichord and Piano, Op. 54
(Peters, Leipzig) } *Alan Bush*
Three African Sketches for Flute with Piano acc.
Op. 55 (Peters, Leipzig)

Suite from Ballet "Reflection" (O.U.P.)
Five Hymn-tune Preludes (Novello)
"A Latter-Day Athenian Speaks" Unnac. Chamber Choir
(O.U.P.) } *John Gardner*

Madrigal S.A.T.B. (Novello) *Richard Rodney Bennett*

Communion Service S.A.T.B. and Organ (Novello)
Lionel Dakers

"O God our Father" Anthem, S.A.T.B. and Organ (Novello)
Montague Phillips

Three Spirituals, Medium Voice and Piano (O.U.P.)
arr. Philip Hattey

"Dark Pilgrimage" Opera for Television Comm. by
B.B.C. (O.U.P.) } *Phyllis Tate*
Concertino for Trumpet, Bassoon and Chamber
Orchestra (for City of London Festival) (O.U.P.)

Festival Suite for Trumpet and Piano (Chappell) *Richard Stoker*

"Holy Thursday" (Blake) Song (Chester) *Roy Teed*

Annual Subscriptions

Members are reminded that their subscriptions (£1 for Town members and 10s. for Country and Student members) were due on October 1. Any whose subscriptions are still unpaid are asked to send a remittance to the Secretary without delay.

Notices

1.—*The R.A.M. Magazine* is published three times a year and is sent gratis to all members on the roll of R.A.M. Club.

2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.

3.—New Publications by members are chronicled but not reviewed.

4.—All items for insertion should be sent to the Editor of *The R.A.M. Magazine*, Royal Academy of Music, York Gate, N.W.1 or to Westwood, Hangersley, Ringwood, Hants.

N.B.—Tickets for Meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.

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